

BREAD LOAF SCHOOL OF ENGLISH

PRELIMINARY ANNOUNCEMENTS

1946

All matters relative to your room and board, mail, and any charges you may incur (apart from the regular bill for tuition, board and room) should be referred to the Inn Desk.

For details regarding the management of the School, please make inquiry at the Director's Office. All matters pertaining to your initial registration and payment of bills, information about courses, lectures, and graduate credit should be referred to the Secretary's Office. Director R. L. Cook and Miss Lillian Becker, Secretary, are the staff to whom you should bring your requests for information about details of the School.

REGISTRATION PROCEDURE

Students should obtain their course cards from the Secretary's Office after 7:00 P.M., Friday, June 28. Students who have not completed registration of courses in advance must personally consult with the Director. Appointments may be made with Miss Becker.

Course cards obtained at the Secretary's Office should be presented to a recorder who will be in the Little Theater on Saturday morning, June 29. Students should make a copy for themselves of their class schedules, before turning in the course cards to the recorder in the Little Theater. Registration is not completed until both the two buff-colored registration cards and the course card have been returned to the recorder.

A representative of the College Treasurer's Office will be there at the same time. It is requested that all bills which have not been paid be attended to at this time.

Please keep in mind the fact that if you wish to change your status from that of a visitor or non-credit student to that of a credit student in any course, this change must be made on or before July 8. A student may change his status from that of a credit student to that of a non-credit student on or before July 8. All changes in courses must be made through the Director's Office. All persons desiring to visit classes in which they are not enrolled must also obtain permission from the Director's Office.

GRATUITIES

Students are requested not to tip members of the staff or employees of the Inn. Any person connected with the Inn is glad to administer to the comfort of the guests in any possible way.

MAIL SCHEDULE

Outgoing mail must be posted not later than 8:30 A.M. and 1:30 P.M. Mail will be ready for distribution at the following hours: 10:00 A.M. and 3:00 P.M.

MEAL HOURS

In a day or two the regular seating plan will go into effect. There will be one seating. Please consult the chart on the dining room door to ascertain your table assignments.

<u>Daily</u>		<u>Sunday</u>	
Breakfast	7:30 - 8:00 A.M.	Breakfast	8:00 - 8:30 A.M.
Luncheon	12:45 - 1:05 P.M.	Dinner	1:00 - 1:30 P.M.
Dinner	6:00 - 6:30 P.M.	Supper	6:00 - 6:30 P.M.

Since most of the waiters and waitresses are students, it is urgently requested that all students come to meals promptly, especially to breakfast, so that those who are waiting on table may be able to reach their classes on time. In the morning the door will be closed at 8:00. No students may be served breakfast after that time. Please do not ask the head waiter to make exceptions to this regulation. He has no authority to do so.

SUPPLIES

Stationery, notebook paper, pencils, ink, post cards, cigarettes, etc., may be purchased at the Bookstore. It is impossible for credit to be extended, so please do not ask for it.

BOOKSTORE

It is urgently requested that students purchase their texts immediately because it is frequently necessary for us to order additional copies. It is impossible to allow students to maintain charge accounts at the Bookstore, and we hope that students will cooperate by not asking for any favors of this kind. The hours when the Bookstore will be open will be announced soon.

BREAD LOAF PARKING REGULATIONS

A preliminary notice concerning parking has been made in the catalogue. New and stringently enforced state laws prohibit the parking of cars on the side of the highway, and it is requested that students and guests endeavor to keep the roads clear in front of the Inn. Students living in Maple may park their cars in the space behind the cottage; students at Tamarack on the lawn under the trees by the main road. All others should use the parking space near the Barn.

SPECIAL ANNOUNCEMENT -- EVENING PROGRAM

Mr. Cook will speak briefly at the first meeting of the School Saturday night, June 29, at 8:00 in the Little Theater. An informal reception will follow in the Recreation Hall in the Barn.

1946
Opening address

THE SPIRIT AND AIM OF THE BREAD LOAF IDEA

I

The Spirit

It does seem in order this evening to begin a fresh session of the Bread Loaf School of English with references to the kind of spirit which prevails here, the aim which gives the Bread Loaf idea its direction, and a suggestion or two as to the present tendencies of the School. I assure you that this talk will be brief, and I hope, to the point. "He doth not trouble us with Leda's eggs," the Earl of Roscommon somewhere comments, "when he begins to write the Trojan War." No dimensional interest of the Trojan War in this talk! Less reason even for meddling with origins not faintly comparable with Leda's eggs.

Bread Loaf has been a meeting-place, a rendezvous as it were, of Oregonians and Iowa Hawkeyes, of the Long Knives from Kentucky and the Wolverines from Michigan, of granitic New Hampshiremen, and scions of the "codfish aristocracy" from the old Bay State, for twenty-seven years. The School has an all-American range which should always be encouraged. Such a breadth tends to break down parochialism; it gives us a continental awareness.

Furthermore, the School has personal associations not marked by physical boundaries or state lines or regional peculiarities. There are many people in this room tonight who have a kind of proprietary interest in the ideals, ambitions, and fortunes of this School. They are jealous of its prestige; they are anxious for its welfare. It is one of the roots of their devotion. And justly so, for Bread Loaf has never failed. Never! It did not break its continuity during the recent war years. Dr. Joyce, who knows what it means to stand at the weather side, kept it poised and fine-toned and heartily humanistic. This, I submit, is pretty sterling direction. As the English say, it will take a lot of beating. It is no onerous task to increase an enrollment with the G.I. Bill of Rights playing into one's hand; it is another matter to sustain a School while beset by the rigors of war's far-reaching circumscriptions.

I think it is because so many people have known so well and loved with such a passionate intensity the natural background, the Joseph Battell heritage, and the unique tradition of the School, that we can identify a definite spirit with the School. In a word the spirit is one of neighborliness. It is a spirit never to be misunderstood. It is a neighborliness as New Englanders interpret the word. There isn't much pouncing enthusiasm in these people from the rock-ribbed hills and narrow, scattered valleys. New England neighborliness is different from the grass-roots breeziness of mid-westerners and the robust heartiness of plainsmen and different from the urbane cordiality of the Deep South. It is a neighborliness best characterized in the words of a former dean of the School: "A friendly informality but not an undignified informality."

As genuine neighbors interested in the other fellow but not presuming upon him, we can meet and explore our regional, interpersonal, and varied cultural interests. What Bread Loaf has never represented is the frilly attitude of the station wagon set with their well kept-up appearance, or the arty pent-house cultists. We would also sacrifice prim respectability for validity any day in the week. We would have Bread Loaf genuine and neighborly and humanistically-inclined. We would have Bread Loaf natural; we would never tolerate it cheap; we would steadily encourage its individuality.

II

The Idea

In what does Bread Loaf's originality consist? The answer to this inquiry should give us insight into the Bread Loaf Idea. We have an exemplary answer in a statement made by former Dean Wilfred Davison. In a statement marked by personal conviction and identified by inherent good sense and intense sincerity, Mr. Davison once said:

"... the idea of the Bread Loaf School was to work out something for teachers of English similar to what was being offered to teachers of modern language in the schools at Middlebury. Those schools bring native instructors into intimate contact with American teachers, and in a friendly and informal atmosphere concentrate for six weeks on the language in question. To have a school for teachers of English in which nothing but English should be taught and spoken; to have as instructors in that school the best teachers who could be secured, and to have a school limited in numbers and so organized that students and teachers should have the advantage of intimate association, the genuine contact of mind with mind - that was the idea. No college lectures ... by which the content of the instructors notebook is transferred to the student's notebook without passing through the mind of either. No, the Bread Loaf idea is not formal lectures, but rather discussion and conference, a pooling of experience, students learning from teachers, and teachers learning from students

"'To have something real going on in the English classes everywhere,' as Robert Frost, our oldest and best friend among the writers, has put it. To have something real going on at Bread Loaf, and then to have those teachers who have been at Bread Loaf go back to their schools and start something real going on there - that is the idea.

"We have no patience with that teaching which is mere cramming for college entrance examinations. We think it is not teaching at all but mere tutoring. Neither do we think the aim and end of high school English should be merely developing ability to write a correct business letter. On the contrary we believe that literature should be made in school and college. We believe that it can be made at Bread Loaf. On the contrary, we believe that high school students should come to see the English language and literature as a living, growing thing. We believe, even, that literature can be made at Bread Loaf, for we have seen it being made there. We believe it can be made, to a degree, in high school, for our Bread Loafers have stimulated their boys and girls to genuine creative ability.

"But writing as a thing apart is not our aim. We believe in creative work because we believe that only so can the truly great literature of the past and the present come alive in the minds and hearts of teachers and students everywhere. And to have literature come alive, to have writing come alive, to have speaking come alive - that is our aim. An eager, creative, developing attitude of mind that shall precipitate in expression and in appreciation of the expression of others - that, in a word, is the Bread Loaf idea, so far as it can be phrased in a word."

This statement can stand as the major aim of the Bread Loaf School of English. It has already a traditional influence upon us. It is well known to some of you in the audience. It is what you most respect in the School.

Wilfred Davison, or as he was familiarly and devotedly called, "Davy", was the brilliant director of Bread Loaf School of English from 1921 to 1929. When credit is given, he will never be forgotten. He was an effective teacher, that is to say, he was an activator of self-belief and a stimulator of creative imagination. He was no sparer of energy and will, and, like most people of drive, he did not often rest in the shady places. He was always going, going, going - until he had gone, but it was significant that it was always in a forward direction that he moved. When he was gone, it is true there were others to step up and follow through. There always will be; no man is indispensable. But what he did was immeasurable because it was done with the spirit. It was this intangible spirit which gave Bread Loaf its impetus. The followers were wise enough to keep Davy's humanistic goal in mind and give the School an individual swerve. There was the friendly intelligence of Dr. Robert Gay, who was never so busy exposing ignorance that he forgot to love learning, and Mr. Owen, whose foresight did so much to make the Bread Loaf that we see about us and whose urbane sensibility helped to unify the several arts.

I think you will detect a pervasive and wise influence at work in Davy's conception of the Bread Loaf idea. If I were not hesitant I should say more about this, but perhaps a sentence or two will make the point. For back of all that has happened here, to raise the sights of the School on an ultimate goal - "to have something real going on" - is Mr. Frost, and our able Dean of Men at Middlebury College, Mr. Storrs Lee, has very accurately called Mr. Frost, "the godfather of Bread Loaf." This most certainly Mr. Frost is: the godfather of Bread Loaf. He more than anyone else has counselled wisely in the intimately fearless councils of the bold.

The emphasis at the School has been upon the teacher-student angle, upon the genuine contact of mind with mind, upon the creative and organic rather than the mechanical and pedantic, and upon the liveness of literature, writing, and speech. And I think Wilfred Davison wanted to avoid if possible that terrible betenoir of American education - the credit only as credit. The credit that killeth! I think he truly saw that the credit complex is an occupational disease fostered by pedants and perhaps by cultural inferiority complexes. At their very best credit-hunters are only opportunists who seek and unfortunately too frequently succeed in squeezing through the eye of expediency's needle. Their superiority is numerical, not real. Bread Loaf should offer evaluated units in return for scholastic accomplishment. I don't know how one is to get around this fact, but it all depends upon what the credit represents. I have never personally been impressed by degrees, nor numerical units, nor size, nor light-years even. I would be literal as a Greek when it comes to this sort of measurement. In the world of business, let the numbers impress; in the world of human development, let the human values show. How, indeed, will we measure the quality of a moment; yet to evoke and suggest and clarify the quality of the great moments in human experience is the special skill of the poet and dramatist and novelist and essayist.

III

Direction

I have mentioned the spirit of neighborliness which should prevail at Bread Loaf and the underlying humanistic idea in education which is our inheritance and to which we would be faithful. Lastly, I shall add a word concerning the direction of our effort in this session.

Many Americans are skeptical of tradition. We often seem like a people with little past at our backs. Some, like Emerson, say that the past is like an oven in which we bake our loaf and in the strength of the bread break up the oven. Others, like Whitman, "Placard 'Removed' and 'To Let' on the rocks of (your) snowy Parnassus" and diligently point out that the Muse has migrated from Greece and Ionia.

"Making directly for this rendezvous, vigorously clearing
a path for herself, striding through the confusion,
By thud of machinery and shrill steam-whistle undismay'd,
Bluff'd not a bit by drain-pipe, gasometer, artificial
fertilizers;
Smiling and pleas'd with palpable intent to stay, -
She's here, install'd amid the kitchen-ware!"

More than one American in contemporary times echoes Sandburg's ejaculation that "the past is a bucket of ashes", while a few, like Frost, MacLeish, Santayana, and Eliot are shrewd in their recognition of the significance of a tradition in a people's way of life. Is it not unwise to break with what has been well done? Is it not also positive to renew the virtues of traditional excellence? A respect for a virtuous tradition is no hindrance to our daring also the possibilities in the future. We, too, have a healthy love of change.

One February evening in 1824, Johan Eckermann, at 31, dined with Goethe, who was then 74 years old and full of living. At the meal's end, a servant brought in some large copperplate portfolios, and Goethe, opening one, turned to Eckermann and remarked: "This is the way to cultivate taste. Taste is only to

be educated by contemplation, not of the tolerably good, but of the truly excellent. I show you only the best works; and, when you are grounded in these, you will have a standard for the rest, which you will know how to value, without over-rating them. And I show you the best in each class, that you may perceive that no class is to be best in each class, that you may perceive that no class is to be despised, but that each gives delight when a man of genius attains its highest point." Throughout the evening Goethe opened to Eckermann the locked secrets of the artist's skill in the engravings.

This is not the only occasion when Goethe and Eckermann explored the world of the artist. Three years later, on a mid-April evening, in 1827, when the other guests had left, Goethe called for a portfolio, opened it, and he and Eckermann looked long upon engravings and etchings by the Dutch masters. Goethe withdrew from the portfolio a landscape by Rubens, and together the older and the younger companions re-viewed it. "You have already seen this picture," said Goethe, "but nobody can look often enough at anything really excellent - besides, there is something very particular in this. Will you tell me what you see?" Eckermann described what he saw, and Goethe, directing his attention to the inobvious significances, showed him with a phrase or two those qualities and characteristics that combined to make excellence in art. They shared their reactions. They found and sought together. This, it would seem to me, is the true inspirational source of all educational effort in the creative arts. It is the spirit of Socrates on the Athenian curb, of Abelard with his handful, of Thoreau with Emerson along the Concord woodpaths, of Mallarme in his third-story room in the Rue de Rome, Paris, where on Tuesday afternoons he sat puffing at his cheap, red clay pipe and unfolded in monologues his theories of symbolistic poetry, of Henry Adams sitting with his graduate students before an open fireplace in his library at 91 Marlboro Street, Cambridge, talking over researches in the legal codes of the Visigoths, Burgundians, and Salian Franks, of Yeats with his friends at the Rhymers' Club on the sanded floor of an upper room at the ancient eating-house in the Strand, called the Cheshire Cheese.

Here, at Bread Loaf, we are to look steadily until we can distinguish between the tolerably good and the truly excellent, in order that we might establish a correspondence with the excellent. Here we are consecrating the flame, not the flicker. I note that Goethe remarked that taste is only to be educated by contemplation of excellence. Presumably he meant an activated contemplation, for our contemplation must have as its focus the kind of human being one is, the quality of the thing said, the intensity and wisdom of the act performed.

Topographically Bread Loaf is superbly located for the contemplation of excellence. Here is a splendid natural background, in the shadow of the spiny upper range of the Green Mountains where we can "loafe and invite our souls" and observe a spear of morning grass. Here the daily routine is designed for man contemplating, the object of whose contemplation is excellence. Here we have "a wide halo of ease and leisure." Only an idle listener, however, will fail to catch the Whitmanian emphasis on "soul" and only the reader unacquainted with Thoreau will fail to recall the full context of his phrase. For Thoreau, "the truly efficient laborer" is the man who does not crowd his day with work but who is anxious only about "the fruitful kernels of time."

What these fruitful kernels are each, after his own fashion, will have to decide. The major obligation of the School is to provide the atmosphere, stimulate the use of imagination, and encourage the practise of personal skills. Here we must erect no Chinese Wall of the imagination, nor foster the insufferable isolation of the Ivory Tower. Let us here cultivate with care on the mountain contour so that what we raise will not run to leaf but head up in "fruitful kernels" of grain. Let us here live life lyrically and meditate it like a philosophic poem.

If I could recommend anything to Bread Loafers it would be this: seek knowledge that is not only etymologically exact, but also full-bodied and inseminating. Let us read our Milton and Shakespeare, our Samuel Butler and Virginia Woolf, our William Butler Yeats and Thomas Mann with an attitude of inquiry. Let us

question closely the so-called "authorities." Let us be a little bold and daring. Let us learn to judge a poem or novel or play with our own intelligence. Let us have done with all pseudo-authorities. They are only a scholar's mercenaries, the Hessian troops of a divided man. The true scholar does his own perceiving and thinks his own thoughts.

The finest thing any School has to offer, and one of the chief means of testing its worth is its capacity to stimulate creative intellectual activity. I have always liked Carlyle's remark about Lord Tennyson. "Alfred," said the vigorous Scot, "is always carrying a bit of chaos around with him, and turning it into cosmos." This is what every thinker is always doing. What we have saved, saves us, inevitably. This should be the center of our activity at Bread Loaf, making our little cosmos out of a bit of chaos.

Perhaps we can do it better under the advantageous circumstances which surround us, as the villagers in the valley say, "up on the Mountain." The folk in the southern highlands of the Carolina Smokies have a saying: "What trips the eye will halt the foot." It is hard for me to believe that the untamed, "unimproved" natural background would not deeply move those who freshly feel its phenomena in this mountain area. At Bread Loaf the mountain terrain is our mortise in which we're firmly tenon'd and few of us would have it otherwise. Here we look upon unbroken stretches of virgin forest thatching long mountain ranges, hear the streams in their boulder beds and the cool threnodic call of the hermit thrushes from the deep woods, smell the resinous pine, and mosses, ferns and leaf-mould in the loggers' path, taste mountain air, and feel intimately the natural presence of day and night, rain and sun, darkness and light. Here we can pass quickly from the blazing sun-impacted air in the open field to the tempered woodland stippled with light. Here we can keep vigil in the long summer evenings, watching the western sky full of light and the stars at our backs already risen above the arc of a mountain. Here we shall see cumulus suspended above the upper range in big bunches of potential storm and the flare of sunset in summer skies. Here, indeed, is all God's plenty of natural beauty, to trip the eye and halt the foot.

It is time to close. Paul Cezanne once said that his talent was like a gold coin which he inherited and his chief cause for worry was lest he misspend it. Dr. Stratton, our President and Director of the Language Schools, has put into my hands for safe keeping this summer, the gold coin that is Bread Loaf School of English. We shall see that it is not misspent. We shall try, at all times, to make it serve the humanistic ends of education, which must always be the appetencies, needs, discipline, stimulation, encouragement, and, above all, the liberation of the human spirit and mind. Such plans as we might entertain for the future would look forward to the restoration of courses in the study of the English language, and, by all means, the revival of the Bread Loaf Printers. We believe there should also be courses which would acquaint the student with the literature of Western Europe, especially with the classical tradition, the inclusion of further studies in American cultural history, more scholarship funds, and possibly a more exacting discipline for the M.A. degree.

In our time, through the eyes of our writers, we have seen the spiny cactus in the waste land, heard the tolling bell, in the vineyards tasted the bitter grapes of wrath, watched the young Vag on his hot, dusty, tired way, heart-sick and bereft. We have also followed the gleam, revered the Greater Light, sailed to Byzantium, and felt powerfully the magnetic pull of "life's delicate child" to the Magic Mountain. These are literary symbols of some of the forces we have felt in our times. We have come together to see and feel and understand them in perspective. Wordsworth, sensible to the meeting of the past and the present, said, "There is a spiritual community binding together the living and the dead; the good, the brave, and the wise, of all ages. We would not be rejected from this community." Nor do we in the 20th century, who have felt at times like aliens in a world we never made and who have come to see that peace is a stanch and not a healed wound and that civilization is tender and bleeds easily, wish to be rejected from this community. The language of this community is indeed "the breath and finer spirit of all knowledge." Let us here carry on, knowing that

"Only where love and need are one,
And the work is play for mortal stakes,
Is the deed ever really done
For Heaven and the future's sakes."

Seniors

1946 (14)

Baldwin, John Elza, President

Casey, Margaret Mary

Dangler, LeRoy Stout

Galbraith, Mary Cecilia

Hansell, Julia

Palmer, Erwin George

Parke, John

Parker, Thyrza Chase

Pease, Isabelle Kittredge

Rainey, Marian Viets

Raymond, Olive Mabel

Rupp, Dorothy Magdalene

Smith, Ruth

Woodworth, Olive Newell

Tennis
Courts

1. 86	1. 19
2. 11	2. 31
4	5
3. 24	3. 24
4. 74	4. 74
1. 94	
2. 75	
Little Theater	
3. 70.	
4. 7	3
1	

1. 1		
2. 9		
3. 64 ¹	3. 87	Barn
4. 40	4. 5 2	

SCHEDULE OF CLASSES

8:30 A.M.

86	Curriculum and Methods (I)	Mr. Zahner	Barn 2
40	American Ballads, Folk Songs, and Folk Tales (IV)	Mr. Davidson	Little Theater 3
90	Shakespeare (II)	Mr. Dighton	Barn 1
95	Modern American Novel (IV)	Mr. Thompson	Little Theater 5

9:30 A.M.

87	The Teaching of Literature (I)	Mr. Zahner	Barn 2
93	Modern Drama (III)	Miss Drew	Little Theater 3
94	Survey of American Literature Since the Civil War (IV)	Mr. Stewart	Barn 1

10:30 A.M.

88	The Understanding of Poetry (I)	Mr. Dighton	Little Theater 3
10	The Victorian Poets (III)	Mr. Joyce	Little Theater 4
75	Modern British and American Poetry (IV)	Miss Drew	Barn 1
21	Modern English Novel (III)	Mr. Thompson	Little Theater 5

11:30 A.M.

7	Play Production (I)	Mr. Volkert	Little Theater 3
70	Emerson, Thoreau and Hawthorne (IV)	Mr. Stewart	Barn 1
32	Milton (II)	Mr. Joyce	Barn 2